ERNEST LAWSON'S SUMMER WORK ON EXHIBITION.

The Show of the Pastellists Enjoyable Portraits at the Galleries - Etchings of Paris to Be Seen at the Lenox Library Picture Dealers on the Outlook

A Paris journal has been interviewing several well known picture dealers as to general conditions of business. Mr Georges Petit said that while the 1830 men sold well it was Corot alone whose price steadily mounted. Millet has been going backward during the last ten years, as there was an immense amount of sentiment mingled with the public admiration for him. Not the great painter so fondly fancied by not too critical amateurs, nevertheless Millet's drawings will always hold their own in the esteem of those who know. The others have not particularly advanced. Daubigny's are rather looked on askance because their number has increased so rapidly since the painter's death. In a word, Daubigny is not difficult to imitate, and the market is flooded with excellent counterfeits. Naturally Mr. Petit did not say this, but another dealer did. Rousseau when he is good is magnificent, but then he painted many mediocre works. Dupré and the rest are fine artists but hardly worth the fuss and feathers dealers make over them. To say "Barbizon" doesn't mean as much as it did ten years ago Say "Corot," however, and it's Corot every time

Mr. Petit did not believe that ultraimpressionism had dug a profound pitin the affections of the public. For him it is toujours 1830. Mr. Durand-Ruel, who is 79 years old and looks about 60. remarked that time had had its revenges the great impressionists, Monet, Renoir, Sisley, Pissarro, Boudin, Lépine are become classics. The works of these masters appreciate from year to year and the end is not yet. All of this is very encouraging to those who still admire the once new movement. Perhaps if the Post-Impressionist show which was held in the Grafton Gallery, London, comes to New York our stagnant art currents may be stirred. Discussion always means life, and the Lamp-Post school, as it is now nicknamed, will be doubly welcome here if it can arouse any sort of critical excitement. We remember a remark of the late gifted Frank Norris concerning reading. If people will only read anything, he said, it is better than if they do not read at all. Just now art in this city is at a depressingly low ebb. There is no need of being pessimistic, but matters have gone beyond the concealment stage. Picture dealers make the usual polite bluff that they are selling their wares, privately-of course-but the truth is that 1911 thus far holds no promise of being a banner year. In 1910 things were bad enough; we have begun the new year as badly. Motor cars are bought, not pictures. Why, only the other night we counted seven picture dealers in the Madison Square Garden One whispered that if he could sell his stock he would go into the bubble and squeak machine business. Do you blame him? Luckily the man has a frame business on the side. For he shall pay his rent on the first of every month.

We have read with considerable interest an article by the veteran Renoir written in the form of an open letter to Henry Mottez on the subject of Cennino Cennini's sterling treatise on painting, originally translated by the elder Mottez and now appearing in a new edition. This letter was published in L'Occident. Renoir is one of the few great painters who have thought much about their art and one who is able to express himself in clear, graceful French. He pleads for the revival of comradeship in the arts as in the palmy days of the Renaissance when painters worked fraternally on giant frescoes, when goldturist belonged to one great guild of service and beauty. Modern specialization he sets down as the canker spot in our body politic. Not being interested in his work the artisan is discontented. rebellious, and the handicrafts in the old sense have practically vanished. Formerly every object was at once beautiful and useful; now the ugly and formless reigns. We have heard all this before. from Ruskin to the long haired humbug who miles up bad wit with his socialistic small beer. But we have not often seen the question stated in such precise terms by one who avoids windy generalitiesfee the man who preaches "brotherhood" in art; he is a canting humbug!and by a master who has studied the technical aspects of his theme. Brave old Renoir! His mind is as active as his art.

art we can't help speaking of that now famous introduction contributed by Octave Mirbeau to the catalogue of a Claude Monet exhibition, his views of the Thames Mirbeau is, as you all know, a man of great talent. He has written books that blister the eyes by their brilliancy and shocking vulgarities-to put the case in the mildest fashion. Of art he knows Dewing. Dabe, little, though he knows what he dislikes When in doubt he asks the advice of his friend Forain and usually gets good advice from that source. Luckily Mr. Mirbeau does not often write about pica roaring preface. We remember early then welcome the Pastellists.
in the '90s his launching of Maurice Another exhibition en mass Maeterlinck as the "Belgian Shakespeare," which title drew from Dr. Max Nordau some pithy comment such as "a pitiable ment of Mirbeau is the discovery of a than the finished work from the same Soon after his return he was made county or is it Flaubert? However, the introduotion to the Monet catalogue was turned in at the twelfth hour, was rushed

The joke is this: Two of the most ardent couldn't understand just why Mirbeau slammed their skulls with his prose brick-bats. It seems that they hadn't put Pissarro on a lofty enough pedestal to suit the impetuous Mirbeau. He jaunched a volley of abuse at all art critics, speaking of them in zoological terms. No one challenged him, because M Octave will as soon fight as smoke. This little catalogue is a curiosity. One paragraph drawings by A wheer is being held at the Gallery of the Photo-Secssion. This merits an extended notice and will receive it next week. Mr Weber does not belong to the mellifluous manners, one disait un jour: Vraiment, je ne puis me faire A cette disconnected as soon flee wind the proportion of the suit devores that longed for the recurs of the body and a party of Indiana farmers to work the roads behind him. In East Tennessee exceps in the eastern of the collection is the presented to us a party of Indiana farmers to work the roads behind him. In East Tennessee exceps in the eastern of the point of the roads behind him. In East Tennessee exceps in the eastern of the point of the roads behind him. In East Tennessee exceps in the east enter of the point of point as done in the roads behind him. In East Tennessee exceps in the eastern of the point of the roads behind him. In East Tennessee exceps in the eastern of the point of the proportion and derived moss of his support of the point of the roads behind him. In East Tennessee exceps in the eastern of the point of the point of the roads behind him. In East Tennessee exceps in the east of the point of the point of the head is done and the roads behind him. In East Tennessee exceps in the past of the point of the couldn't understand just why Mirbeau

pas que l'étoile c'est aussi de la nature comme le lupus."

Now that is what we consider subtle art criticism penned by a master of fulminating phrases. After it let no mere ewspaper critical hack hold up his head. The modulation from a dermic affection to colored canvas is adroitly handled. We doubt not that Mirbeau has heard the Dublin theatre gallery, and as one was ove music too much and criticism too technique. little for us to credit such a reading, so we stick to "kill a critic." And doubtless Octave Mirbeau (who is an entire keyboard, not a beggarly octave).

We said some weeks ago that when Ernest Lawson would exhibit his summer work he would create a sensation. Well. he has. If you wish to corroborate this statement go to the Madison Art Gallery and look at the score of paintings hung there by this master realist. We have described several of them in these columps. "The May Party" has been on view before, but only one of the Coney Island series, "The Umbrellas," which does not figure in this present show. The "Coney Island Landing." with its long foreground, viewed from the iron pier above, is a veracious account of a scene the repetition of which has dulled our eyes, yet is an evocation of sunshine,

human motley and of the iron steamboat that rolls at the rude dock. Perhaps No. "Hillside, Inwood," takes the palm because of its broad, gracious treatment, its synthetic vision. The truth is it is less the paint of Lawson, despite its fat multicolored richness, than his vision, his Tresh manner of seeing the earth and the glory thereof that attracts us. He is never commonplace. And what that virtue means nowadays, when the very woods are overrun with the rabbits of the art schools, relentlessly pinning down every object in sight, without taste, without selection, without skill, will be appre ciated to the full by those suffering ones who attend picture exhibitions. Of that other quality, still rarer among picture embroiderers, called by George Moore with his usual forthright candor "guts." Lawson is the possessor in abundance. It is not a nice word for nasty nice people though good vigorous English, but it is a word, rather say a euphemism, that is very much needed nowadays in America. It isn't alone that we are Puritans, but that we are weak, silly and vulgar in matters of art. A draped statue by a master can be a work of art; the "Winged Victory of Samothrace is as wonderful as the "Venus of Milo." We are not concerned with academic aspects of the question. "To Be Nude, or Not To Be Nude": we are more interested in the wider reaching question-virility in a work of art, whether it be landscape or still life. Lawson is a virile painter. In the matter of virility he has few peers here or abroad. Yet he is not insensible to the beauty

of surface. There is a study in greens No. 16, "Spring," with a tender atmospheric envelope before which even Mr. Montross could lay aside his snow spectacles and admire as, for instance, he would admire the edible (we use the word advisedly) greens of Mr. Weir. We were greatly taken with those boys bathing from a boat towed by an old canal boat The glaring green fringed by red of the Thirty Years Ago When the Last Previous rear of that canal tramp would revolt the nerves of the average timid painter but Lawson blithely accepted the facts he saw staring him in the face and contrived to weave into his colored arabesque tinglirg young flesh, a shining river, a summer sky, and the harsh oppositions vanish in the lifelike scene not without its element of sensuous beauty. The "Bathers on Coney Beach" will please because of its journey on foot from Newport, the county more mellow tonal effects. The "Skating seat of Cocke county, in the eastern end on Central Park Lake" creates the emotion of the State, to Knozville, the nearest of recognition. There are views of Wash- city, a distance of forty miles. This little ington Square East and Morningside mountaineer's name was Ben, just Ben Heights, Fort George Hill and Tibbett's He had no other name. He had never Creek. The Lawson color values have known father or mother. He first saw never before been tempered with such the light of day at Newport, and of his judgment, and the suggestion of mass earliest years little is known. and density is as ever admirable. His tree forms are also more precise. All in chance at all. Yet this lad with the premall, this is the best exhibition ever made aturely old face of the uncared for child

or variety. Her mothers and naked does not remember himself. babies are classic; little need to describe their manifold excellences. At the Fol. He reached Knoxville, and thirty-one vent we signalized last week, are holding take the oath as Governor of Tennessee an exhibition of exceeding interest. Mr. exhibitions thus far of the season. Mary has ever had Cassatt's pastel of a mother and child heads the show, but the average is high, and it is enjoyable to see men whose ples. Bellows, Marion Beckett, C. C. Cooper, Mary H. Carlisle, Paul Cornoyer, Dewing, Dabe, Glackens—pastelling the turning point of his life, makes strange bedfellows!—Kramer, Lie, At the age of 14 homes a Lawson, MacRae, Jerome Myers, Reuterteristic work. New pastels sweep clean,

by forty-seven artists. It is the best thus far, and while it is not possible to mental cripple is this little attorney from go into detail we may say that many of to the little mountain village where he Ghent, Maeterlinck." A recent achieve- the sketches shown are of more interest was born to take up the practice of law. sempstress who writes like Maupassant, brush. Besides, you may secure at a road overseer. No better way could be reasonable price the paint of some distinguished names

turned in at the twelfth hour, was rushed into print and when it appeared, to their horror the Durand-Ruels found a violent attack upon art critics in general and upon Camille Mauclair and Charles Morice in particular. Of Claude Monet and his Thames set, precious little.

The joke is this: Two of the most ardent into print and when it appeared, to their has a number of her portraits on view. Miss Emmet is a very popular portraitist. Prince Pierre Troubetskoy is showing at the E. Gimpel & Wilderstein Galleries seven portraits, chiefly of fashionable folk, such as Mrs. Harry Payne Whitney, Mrs. Newbold Morris, Mrs. Richard Stevens, Mrs. amount of exertion succeed in the voters. It is the road overseer's business to see that all the men in the county between the ages of 21 and 50 either pay a tax or work on the most of them work on the roads. They does not necessary the come in groups early in the day, bring their dinners and with an incredibly small and with some new and improved attach. At the Macbeth Galleries Ellen Emmet bold Morris, Mrs. Richard Stevens, Mrs. Monet critical defenders in Paris were Joseph Widener, Mrs. Henry Lane Eno the roads thoroughly impassable. George this same Mauclair and Morice, who and child and Miss Loomis. The solitary

SEEN IN THE WORLD OF ART de l'homme. • • Mais je crois bien in etching. Paris has ever had a strong hemian by birth, living in Paris, who etches attraction for the etcher, and there was in color Raffaelli and an American, Lesmaterial in plenty in the portfolios of the library, particularly in those of the Avery collection, from which to choose. In this inky praise of Paris Meryon plays solo. The pictures which this genius made of Paris before the invasion of Baron Haussmann top everything in the ings are steeped in mystery, a mystery story of the two men quarrelling in a from which emerges the spirit of those who lived and died in them. Paris is reabout to be pushed over the rails into the garded through the eyes of a different version is "kill a fiddler," but the Irish verve and humor. He is a master of

background for his wolf slinking through cuts in colors is here), F. F. Simon, a Bo- Library.

attraction for the etcher, and there was in color Raffaelli and an American, Los-material in plenty in the portfolios of the ter G. Rornby. In their plates, the Parisian is shown at work and at play, on the boulevards and in less pleasant quarters. Rochebrune, Pequegnot, Delauney, Brunct-Debaines, Toussaint, Jacquemart, H. H. Osgood, E. L. Warner and the prolific H. P. Martial bring us again to archishow. His evocation of streets and build- tectural subjects, though treat d more with an eye to architectural effect than to that deeper significance which is embodied in the work of Meryon. In further contrast there is a sixteenth pit a voice was heard: "Don't waste him. temperament when we come to the work century view of the Pont Neuf. La- for Jimmy! Kill a critic with him." The usual of the shallow Felix Buhot, an artist of lanno's fertile pencil found much material." in Paris, including the aspect of the city belonguered by the Pruseians. This war Henri Guerard is an experimenter in time period is also pictured by Martial methods. Bracousmond is another in this and Bracquemond, the latter depicting so would that spoiled child of the muses group, who found in the Bois de Bou- certain patriotic snow statues. Eugene logne all he needed in the way of blak Bejot, F. Lang, F. Slocombe and others -the "also ran" of etching are to be the snow. Those who, like Buhot, dwell found at this exhibit. We frankly conupon the note of local interest are Leo- fess to genuine regret at the thought of pold Flaming, Lepère (one of whose wood- the inevitable disappearance of the L nox

ART GOSSIP. In one of the latest purchases for his gift to the nation William T. Evans has brought forward the work of a man who as heretofore kept himself conceases, as heretofore kept himself conceases, as heretofore kept himself conceases, and conscientiously since his Rowell Der-

siduously and conscientiously since his return from Peris, William Rowell Der-rick. Mr. Evans was so much pleased when he found him and saw some of his when he found him and saw some of his work that after purchasing an example of it to present to the National Gallery at Washington he bought another example for himself, and now another collector is looking for the artist.

The painting which Mr. Evans bought for the National Gallery is entitled merely "The Plaza," but it presents New York's Fiftz-night street square in a different

The Plaza," but it presents New York's Fifty-ninth street square in a different aspect from any of the other canvases whose motives have been taken from there. It has not been exhibited here. It pictures the Plaza at night in an effect seen from a point in Central Park bryond the duck pond or Fifty-ninth street lake. In the pond in the foreground, over which a light evening mist has gathered, are reflected the fall invidings and the rest of the landscape which forms the mass of the composition. the mass of the composition.

The painting which Mr. Evans acquired

"THE DAY OF THE RED WINGED BLACKBIRD," BY CHARLES IL. DAVIS.

Presented to the Syracuse Museum of Fine Arts by the Syracuse Society of Friends of American Art.



### TENNESSEE'S NEW GOVERNOR

BENJAMIN W. HOOPER STARTED LIFE AS A WAIF.

Republican Governor Took Office He Was Making a First Memorable Jour-ney to Knoxville-Hooper's Career.

KNOXVILLE, Tenn., Jan. 14.-When Judge Alvin Hawkins, the last Republican Governor of Tennessee, took the oath of office thirty years ago this January a waif was making a painful and tedious

You would have said that Ben had no by Ernest Lawson. It lasts until January had had his imagination fired by the idea Mary Cassatt is showing some of her of the city down "yonder in the forks of the river." Life would surely be a little recent paintings at the Durand-Ruel Galleries and shows no falling off in power he made the journey is a mystery. He

The end of his journey came at last som Galleries the Pastellists, whose ad- years later, on January 19, 1911, he is to His name to-day is Benjamin W. Hooper Elmer Livingston MacRae worked hard He has a home, a wife, children, a comto assemble the work and he has been re- fortable fortune, and at the age of 40 is warded. It is one of the most delightful the youngest Governor that Tennessee

When Ben reached Knogwille he knocked about the stree's for a time selling papers. In a few weeks some charitably a inded methods you would associate with colored person became interested in him and sechalks represented by attractive exam- cured his entrance into St. John's orphanage, an Episcopal home for waifs. Here he had a home for five years. This was

At the age of 14 homes are found for the boys and they leave the orphanage. dahl, Albert Sterner, Shinn, Juliet Thomp- Ben was taken by Dr. L. W. Hooper, a son, White and Weir contribute charac- well to do citizen of Newport, his old home. As time went on the Hoopers became so tures. His chief forte is discovering but if future exhibitions of the Pastellists fond of Ben that they adopted him and genius and sending it into the world with are to be of such superior quality as this, gave him their own name. He was sent to the public schools in Newport and Another exhibition en masse is that at later to Carson-Newman College. Here the Powell Gallery of Thumb Box sketches young Hooper graduated with honors before reaching his majority.

After leaving college he went back adopted in Tennessee for getting acquainted with the voters. It is the road

amount of exertion succeed in making and with some new and improved attach-the roads thoroughly impassable. George Ade has said that if he were the General

MEDALLION OF THOMAS A. EDISON, BY J. E. KELLY. ENGRAVED BY JOHN W. ELANS.



to his entecedents. He looked them

in the face and replied:

"I first woke to consciousness in an Episcopal orphenage. Of my parents I know nothing good, i have no name except the one given me by my adopted of these." father."

The young ledy's perents did not think

these sufficient credentials for a suitor line of their designment and told him so. Then or Hooper determined to make a fortune befor himself. His foster father give him several thousand dollars, a friend loaned dishim more and he started on his second important journey.

him more and he started on his second important journey.

The people in Cocke county say "Ben sure has got the knack of trading in land." Hooper went to Oklahome, where things were just opening us. At the end of six months he came home with \$150,000.

When the Spanish-American war brake out Hooper enlisted and served throughout the war as Captain of Company F. Sixth Tennessee Regiment. After the close of the war he went back to Newport and resumed his law practice. Soon after his return he married Miss Annie Jones, a classmate at Carson-Nowman and the daughter of one of the most prominent men in Cocke county. They have two sturdy little sons and two daughters.

ters.
In 1904 Hooper was appointed by Gen.
James R. Penland Assistant United
States District Attorney. He served for
six years and resigned a short time before

placed it with another.

The Democratic party was torn in two
over the temperance question. Patter-

At any rate his opponents got together and decided to defeat Patterson. His pardon of Duncan B. Cooper, one of the slayers of Edward W. Carmack, had been the last straw. A convention was held in Nashville and the difficult question of finding a nominee for the independents was reached. A man without entenging alliances with ither Democrats. was rachd A man without enteng-ling alliances with ither Democrats or Republicans was want d. He must be a good business man and he must be able to make a speech, for the South d cris loves an orator.

At last the race narrowed down to
Alfred Teylor, brother of S nator Robert

L. Taylor and who had been differed in the Covernor's race by his brother Fiddling Bob when Hooper was selling papers on the streets of Knoxville. The convention finally nominated Hooper and

he could not make a speech, but he made Edison, which the scuptor J. E. Kelly made Edison within the scuptor J. E. Kelly made back in 1879 and which Fdison himself tumphal procession. Even when Petterson withdrew from the race and Fidding Bob Taylor, the former idel of Chucky Valley, took his place the tide was not turned. Hopper was elected to it!" was not turned. Hooper was elect d to it! Governor by a majority of 16,000. He

## A Great Baseball Play.

ushington correspondence Pittsburg Dis-putch.

What was the greatest baseball play you ever saw?" asked a friend of Governor-elect John K. Tener.
"The greatest play I ever saw." said he,

took place in an amateur game on a town lot at Charleroi. The teams were playing on a wet field and an outfielder

the rold thus formed is inexpensive, possesses a certain clasticity, and is said to withist and well the effects of heavy traffic. The desirability of a slightly clastic road for saving wear and tear and suppressing noise is evident.

There was old time academic work there, work of Daniel Huntington and Thomas Wood and work of men who though they are in the academy to-day are never spoken of as academic—quite

Near St. Paul's Church, NEW YORS.

Its painter is as noiseless in the woods as he has kept himself quiet in New York, with the result that he has interesting experiences at times with the wild animals-and sometimes with domestic ones The country thereabout is still so near its natural state that deer, foxes and other animals are frequently met. Derrick is not a faunal naturalist, but he likes the animals and they seem at times to make tentative efforts to reveal to him that they would like closer acquaintance. His opportunities for snapshots make an amateur photographer envious, but being a printer, and not an animal painter at that Mr. Derrick does not make them. So notimes to keep off reflections the

Sometimes to keep of reflections to epainter partly surrounds himself while working in the woods or clearings with canvases propped up which partly screen him also from his four footed forest neighbors. It is then that they do a good deal of their investigating, coming up to and sometimes within his enclosure. He curiosity and gone away not in a hurry but with becoming leisure in their own

domain.

Mr. Derrick one day saw a gray fox eating insects and was surprised to find that foxes used such food. He learned upon inquiry that when food was scarce foxes were known to resort to eating in-sects, but it doesn't often fall to the lot

his being conscious of her presence. One day while they were walking homeward a small dog appeared from nowhere in particular and put up one paw. Mr. Derrick good naturedly took it, saw that there was a porcupine quilt in it and pulled out the cuilt.

pulled out the cuill

Later that day, after they had been home some time, they heard a dog crying outside the house and found that it was he of the pleading paw. This time one side of his muzzle was filled with parcupine unills. He had called to have them taken out, which was done. Then he went taken out, which was done. Then he went away akain. He was a stranger to the Derricks, and that was his only visit to

The Salmagundi Club is to have an exhibition of black and white work and of illustrations, which are not restricted as to use of color, next week, in combination with the exhibition of book plates in the competition for the George Innes m the competition for the deerge lines, fr., medal. The exhibition will open with a stag on Monday evening of next week and will continue until the following Sat-urday, visitors being admitted between 2 and 6 o'clock in the afternoon and 5 and 10 o'clock in the evening from Tues-day on. Members of the Salmagundi are tusy also preparing for the annual exhibition and suction of cils that comes next month.

Syracuse Society of Friends of American Art, recently organized, has purchased through Director Fernando A rer is its first fift to the Syracuse Museum of Fine Arts Charles H. Davissime of the Red Winged Blackbird." This canvas has been much admired and highly praised where exhibited, especially in Boston and Worcester, and Mr. Carter was glad to obtain it.

One of the small exhibitions planned

One of the small exhibitions planned for next morth promises at interesting valety as well as an expendituity to see together works of men who have not before associated themselves as an exhibiting group. It is to be of works of Paul Comoyer. Hobart Nichols and Frederick J. Mulhamt, each peinter to be represented by four canvases only With Mr. Comoyer's paintings of New York at eets, Mr. Nichols at anguil and colorful landscapes of the count viside and Mr. Mulhamt's figure compositions and landscapes the e-would be variety without antaponism should each stick to a sociality, but as ord's is capable of surprises the exhibition cannot be anticipated. It is to be held at Powell's, and will include also work of Orlando and will include also wo k of Orlando

Rouland. E. H. Blashfield is to lecture at Chicage at the A t Institute on February 7. His subject will be "The Evolution of a Mural Painter," but it is not announced as biographical.

Dr. L. D. Broughton, Jr., of Brooklyn who, after some effort to identify the scuiptor of a bust of Washington Irving in his possession, signed M. Hollis, told THE SUN of his inability to do so, as was mentioned on this page, has received a lette f om the assistant librarian of

a letter from the assistant librarian of the National Academy of Design, Miss M. A. Nicholaz, giving him the desired information. Miss Nicholas writes:

"I think it may interest you to know that Michael Hollis exhibited a medallion of Washington I wing at the National Academy of Design exhibition of 1865. His address was 1155 Broadway. This seems to have been his only exhibit at the academy."

Dr. Broughton is pleased, Miss Nicholan's letter, he saws, adding "largely to my knowledge of the crigin of the excellent marble likeness of Washington Irving which I prosess. It is evidently the medullion which was exhibited in 1865. The bust is three-quarter free, 16 inches in height, set in a piece of black marble ovel in form, 23 inches in height and 17 inches in width, enclosed in an over frame with a greas front."

went home.

Hooper there started on his third momentum journey, to stump the State of Tennessee. It was said of Hooper as a reason against his nomination that he could not make a speech, but he made lifty. His tour of the State was a tribular procession. Even when Pathick in 1879 and which Edison expended procession. Even when Pathick is the second to the portrait is in wax to be a first procession.

He was afraid that the scuptor would He was afraid that the scuptor would "polish it off," finish it highly. "Now," he said, "it looks like something." And he took up a stylus and wrote his name in the wax, as may be seen in the illustra-

A very unusual exhibition has been held in the Century Club the last week It was organized in connection with the club's celebration of its score of years in its present home. The exhibition on a wet field and an outfielder who wore a derby hat went after a high fly. He came to a little pond and taking his eye of the ball made a jump to cross it. As he was leaping the ball struck him on the head went through the crown of his hat and lodged there. The base runner was out and the fielder had not toue ned eball with his hands. Can you bent it? the ball made a jump to cross it. As he was leaping the ball struck him on the was leaping the ball struck him on the head went through the crown of his hat and lodged there. The base ranner was out and the fielder had not touched to ball with his hands. Can you beat it?"

Elastic Boads in Switzerland.

From the London World.

An interesting experiment has been made with promising results at Zurich. Fine gravel, the grains averaging from one-twentieth to one-twelfth of an inch in diameter, the whole carefully freed from earthy substances, was conted in a revolving drum with tar. These pellets were then carefully died and hardened, and after eight or ten weeks were spread dring dry weather in a thick layer upon a prepared roadhed and rough.

for his private collection is an interpreta tion of a New Hampshire landscape in the vicinity of Squam Lake, where Mr. Derrick spends his summers. There were two canvases in which almost the same composition had been studied at different seasons and both called to Mr. Evans, but he dec'ded upon the more colorful one of autumn.

Its painter is as noiseless in the woods

Notwithstanding William T. Evans's gift to the National Gallery and his contributions to the Montclair Art Gallery, that he retains a generous collection the Newark museum has leen appreciating lately, for Mr. Evans has leat to it for a limited exhibition fitty-two paintings by twenty-seven American a tissa. The catalogue contains the names of these painters: Hugo Fallin, R. A. blate. lock, Robert Blum, Gedney Bunce, F. S. Church, Louise Cox. Charles Melville Dewey, Wyatt Faton, Benjamin R. Fitz, R. Swain Gifford, William Morris Lut., R. Swain Gifford, William Morris Lut., George Inness, John La Farge, omer Martin, Fotert C. Minor, J. Francis Mupply, L. W. I anger, A. P. Ryder, William Sartain, Walter Shirlaw, L. W. Iryon, J. L. I wachtman, L. O. Walker, Fredered J. Waugh, J. Aiden Weir, Irving R. Wiles, Ballard Williams and A. L. Wyan. tributions to the Montclair Art Gallery

Instead of the usual winter exhibition of old masters at the Royal Academy, London, there is this year an exhibition says that deer have come up and stood in honor of five painters who have revealed in the least afraid. They have stayed as long as they wanted to to satisfy their curiosity and gone away not in a hurry of forcesting. in honor of five painters who have recently died, four of them Academicians
and one an Associate, and the Times of
London welcomes the change. It points
out that the supply of old pictures is not
endless, which some people are in dangeof forgetting, and that many visitors
frankly prefer modern art, which they can
better understand, as it comes nearer the
interests of their daily lives.

The recently discovered portrait of
Philip IV, by Velasquez, which the Agnewa
bought, is being coried by Menzies. It
was one of the conditions of the sale of
the painting that the previous owner

foxes were known to resort to eating insects, but it doesn't often fall to the lot of the naturalists to see them doing it.

Perhaps a story of Mrs. Derrick will elucidate further the confidence of the deer. She says that she has gone out to the woods to find her husband when he is painting and has been able to approach near enough to reach his head without his being conscious of her presence. One

is among the recent accessions at the Art Institute of Chicago.

Miss Helen Mears is to execute a statue

Miss Helen Mears is to execute a statue in bronze 16 feet in height to be placed on the Capitel at Madison. Wis. The bronze will be toned to harmonize with the granite of the building.

A writer in the January Arts and Decoration writing of "Waugh, Painter of American Marines," says of Frederick J. Waugh, A. N. A., whose "Buccancers" attracted attention in last spring's academy or hibition. "He has a wonfarfully trained." exhibition: "He has a wonderfully trained 'eye memory." He can shut his eyes and see, as clearly as though he were standing on the sand at the water's edge, the rolling

He can study these mind picture as he studies nature. His great marines have been painted after such studying." The Folsom Galleries

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